

UCLA FILM AND TELEVISION

ARCHIVE

NEWSLETTER/CALENDAR, NOVEMBER/DECEMBER 1990

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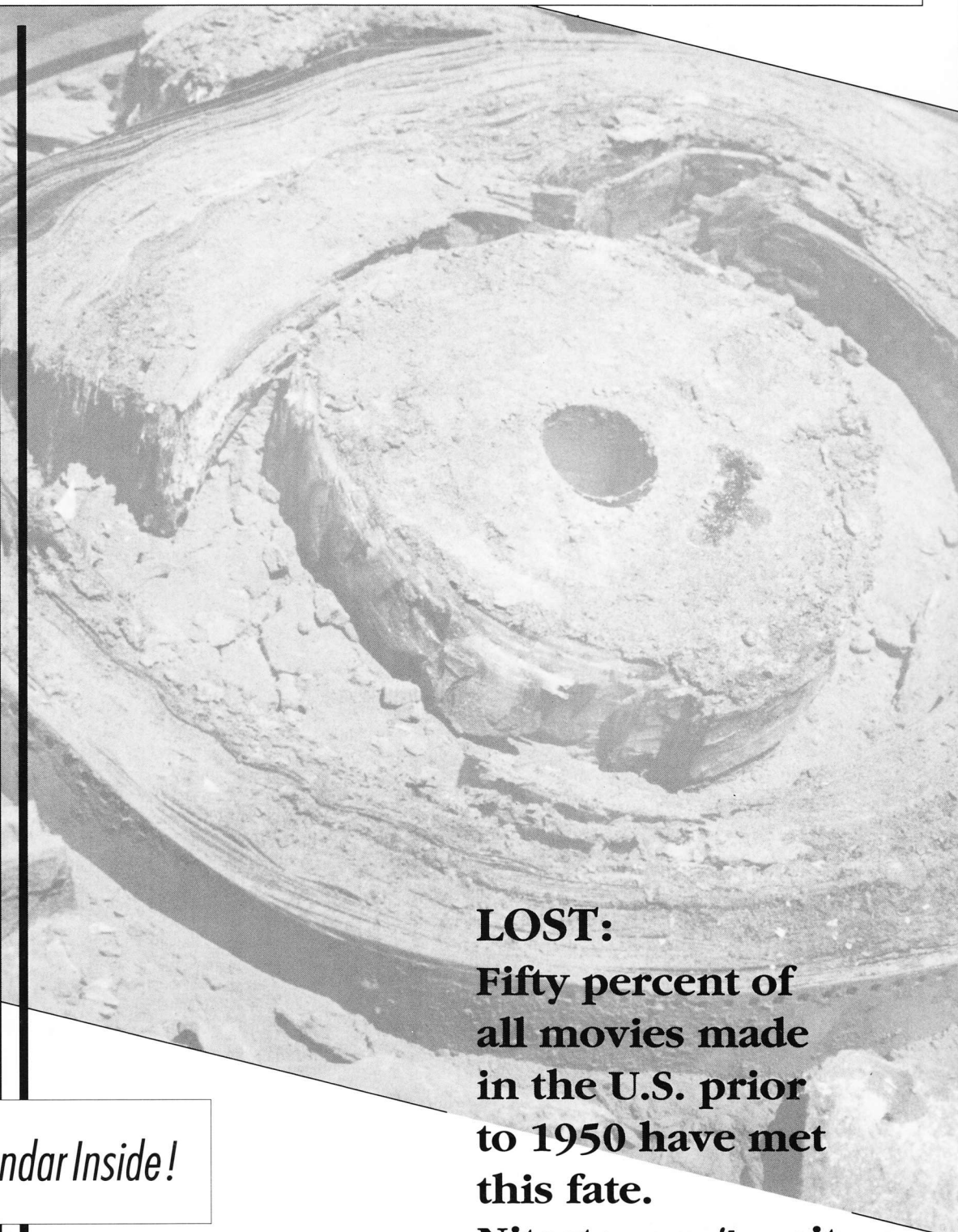
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RECENT EVENTS

NEWS & NOTES

Full pull-out Calendar Inside!

MEMBER,
INTERNATIONAL FEDERATION
OF FILM ARCHIVES



LOST:

**Fifty percent of
all movies made
in the U.S. prior
to 1950 have met
this fate.**

Nitrate *won't* wait.



"NITRATE WON'T WAIT !"

FROM THE DIRECTOR

"Nitrate won't wait!" was adopted by archivists as a rallying cry in the 1970s at a time when film preservation was still considered to be an esoteric, culturally marginal activity. Today public awareness of preservation has increased dramatically - the result of many factors, including critically acclaimed film restorations, the creation of the Film Foundation by a group of distinguished directors, and the relatively recent discovery by the media industry that previously ignored film libraries are in fact important corporate assets.

Public awareness and good press are of vital importance to promoting the preservation cause, but success with the media should not lull us into believing that all is well at the archives and that our nation's film heritage is secure. Unfortunately, the message "Nitrate Won't Wait!" is as true today as it was a decade ago, perhaps even more so as the collections age and public monies dry up. At this very moment thousands of features, shorts, cartoons, and newsreels produced on unstable nitrate film stock are turning to dust in our vaults. At UCLA, 25 million feet of unique footage is in danger, including more than xx hours of one-of-a-kind newsreel materials. Without a rapid and dramatic increase in financial support dedicated to preservation, most of this invaluable treasure trove of moving images will be lost forever.

The Archive is proud of the partnership it has created with the media industry, corporate sponsors, non-profit foundations and the general public. But yesterday's support is not enough. As time is running out on the life span of our collections, now more than ever, nitrate won't wait!

We need your help.

Robert Rosen
Director
UCLA Film and Television Archive



PHOTO: BLAINE BARTELL

**on
the
cover**

An example of the last stages of nitrate deterioration. The Archive holds approximately 25 million feet of nitrate film which will inevitably self-destruct. This is not an abstract process: fifty percent of America's film heritage is already lost, victim to nitrate's instability. Nor is preserving the remaining pre-1950 heritage an abstract process: it involves transferring the nitrate materials in our collection to modern safety film stock. This is a costly and time-consuming process and we need your help. We welcome any contributions to our film preservation effort; they may be sent to:

Director

UCLA Film and Television Archive

1438 Melnitz Hall

405 Hilgard Avenue

Los Angeles, California 90024-1622

In addition, during the winter of 1991 the Archive will be formally launching a high-level annual giving group, the Archive Council. If you would like to receive mailings about Council membership, send your name and address to "Archive Council" at the above address.

Thanks for your help!

SAVED!

PART ONE: RESTORING NEWSREELS

by Blaine Bartell

In this first of a series of articles on preservation and restoration the Archive's Newsreel Preservationist, Blaine Bartell, discusses one aspect of the Archive's effort to maintain its Hearst Metrotone News Collection, focusing specifically on "restoration" (see box on page 4 for definition of terms) of this historic treasure. Future articles will address other issues in the preservation and restoration of moving images.

— Editor's note

The Archive's Hearst Metrotone News collection consists of the best surviving materials from the best known and longest running newsreel series produced by the Hearst Corporation, as well as some of their lesser known and short-lived series. The heart of the collection is material from those series released between 1919 and 1967.

As the collection gets more exposure through Archive screenings, documentaries and news broadcasts, there is increased interest in exactly how the Archive maintains and protects it.

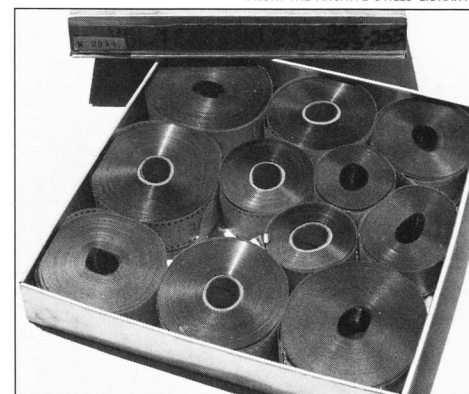
THE CHALLENGE

In the newsreel context, "restoration" refers to the reconstruction of the original version of a newsreel shown in theaters upon its initial release. The end result is not only revelatory about the development of moving image news over the course of six decades, but also about the way audiences received this information, how it was contextualized. Restoration is not simply a matter of making a copy of a single piece of film sitting in our vaults. After any newsreel "issue" (the term used for a released newsreel) had been shown to audiences, it was removed from general circulation and became part of the Hearst Metrotone News collection stock footage library. In order to save space and create easier access to requested footage, each issue had footage removed, including the opening and closing logos. It was then cut up into its component stories, which were separated and stored in cans as individual rolls of film. Considering any given newsreel's disassembled condition, this means that when we "restore" a newsreel, each story that made up the issue must be located, restored to its original order in the newsreel, and the appropriate logos replaced.

CLUES

Fortunately, when the Hearst Corporation presented UCLA with the Hearst Metrotone News collection, they included their surviving records and documentation. These records include subject index cards, story synopsis sheets and some publicity

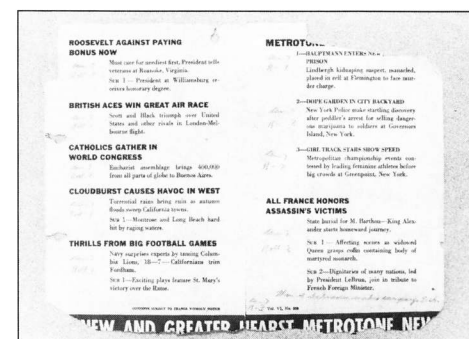
ALL PHOTOS IN THIS ARTICLE ARE FROM THE ARCHIVE STILL LIBRARY.



This is an example of a cut up print stored in a can. These newsreels are from 1936.



This is an example of how the individual stories were identified. These stories are from 1931.



This is a synopsis sheet for a newsreel from 1934.



Publicity material from the reverse side of a 1934 synopsis sheet.



DEFINITIONS

Preservation

In a general archival context "preservation" typically refers to extending the life of an artifact as long as possible. Often the artifact is a work of art or an historical document. But no process exists that will extend the life of the nitrate film stock on which the vast majority of films were produced prior to 1950. It is a well-known fact that nitrate film is highly unstable and inevitably decomposes, usually first turning to goo, and finally to powder. Fortunately, however, film is a medium which was designed to be duplicated. Preservation of nitrate film collections involves the production of a copy of the original object on new, acetate safety film stock. 35mm motion picture film provides the sharpest image, the closest reproduction available of the original, and the longest shelf life of any available transfer medium, and thus remains the ideal for film preservation.

Restoration

"Restoration" is a more complicated matter. Literally speaking, restoration means returning an artifact to a previous condition. With regard to film, this could mean several different things. Feature films were often released in several different versions; in restoring them the archivist must decide which "original" will be restored. Typical options include: the road show version with overture and intermission, the director's cut, or the general release version. Once this decision has been made the archivist faces the difficult task of assembling the best possible elements for the restoration.

Where To See RESTORED NEWSREELS On A Big Screen

Programs of restored newsreels are a regular feature of the Archive's Annual Festival of Preservation, held each July in Los Angeles. Restored newsreels from UCLA's collection have been shown at the Film Forum and the Museum of Modern Art in New York, the Harvard Film Archive, and regularly appear in programs at the Pacific Film Archive in Berkeley and at the Stanford Theater in Palo Alto.

As part of the National Endowment for the Arts/John D. and Catherine T. MacArthur Foundation-sponsored Media Arts Preservation Access Project, a feature-length program of restored newsreels will soon be available to media arts centers around the country.

And, again in Los Angeles, the Ted Mann Foundation-sponsored Archive Treasures series, which debuted in October, will include a newsreel as part of its monthly program dedicated to recreating an old-fashioned night at the movies.

RESTORING NEWSREELS

continued from page three

material, all of which are invaluable clues in the reconstruction process. Even so, most of these documents contain the warning "contents subject to change without notice," and occasionally we find evidence that the stories in a newsreel appeared in a different order than they do on the synopsis sheet, or that an entirely different story had been substituted.

SOUND

Another major challenge in restoring the collection occurs when working on issues from the sound era. The best restoration results can be obtained when we have both the picture negative and a release print to work with. The original picture negative does not have the final mixed soundtrack, sometimes it has no soundtrack at all. It does, however, provide the sharpest picture. We then use the reassembled print to get the sound track.

Difficulties often arise in synchronizing the sound track with the picture negative after the newsreel has been cut up into two dozen or more short clips varying in length from two or three minutes to only a few seconds. Often either the sound track or the picture (or both) will have missing sections which can vary in length, from a fraction of a second to several minutes. If we cannot find the missing portion of the sound track, the newsreel will, regrettably, go silent for that part of the film: if a piece of the picture is missing and we have the sound (a rare occurrence) the screen will go black.

Happily, in most cases both the original picture negative and a copy of the release print were cut up and saved. But for those sound

era issues released from 1929 through 1934, only a copy of the print was saved, limiting our ability to restore these issues to their original quality.

LOGOS AND SECTION HEADINGS

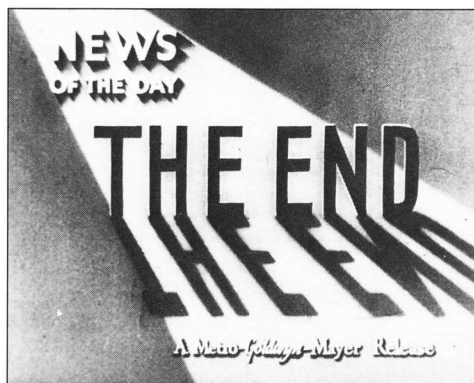
The challenges of restoration do not end here. After the advent of sound, the look and organization of the newsreels changed dramatically over the years. One of the key elements in this regard was the use and design of logos.

During the silent era, so far as we have been able to determine, there were only opening and closing logos. After the introduction of sound, the logos were accompanied by an appropriate fanfare.

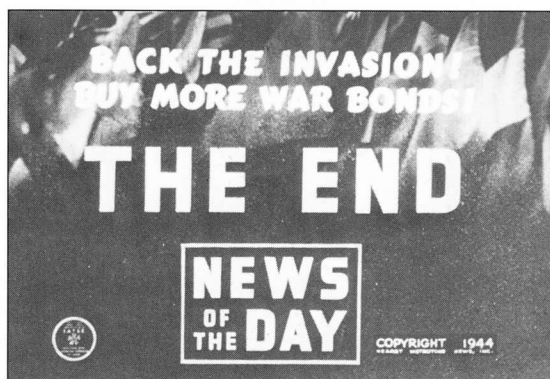
Over the years newsreels came to be divided into sections, in much the same manner as a newspaper. These sections included "The Front Page," "Snapshots from Here and There," "The Women's Page," and "The Sporting Page." Each of these sections was given its own introductory logo.



End logo from 1932.



1938.



1944.



Silent era opening logo from 1926.



An opening logo from 1932.



A 1941 "Sporting Page" logo.

In the process of cutting up the newsreels into their component stories these internal logos were often removed, along with the opening and closing logos. In some cases the picture negative was kept, but the sound track was lost. We do our best to use the correct logo in its place, but sometimes our choices are only an educated guess, as very few records were kept and only the end logos were dated as to the year of copyright (and then not in every case).

The longer the Archive works with the newsreel collection, the more adept we become at using all of the available clues to produce the most authentic restorations. Occasionally we are able to find additional information, or an uncut print or negative, logos intact, which verify some or all of the contents of a particular newsreel.

All in all, the restoration effort is characterized by a sense of constant discovery, a constant reminder of the fact that so much of our recent history is in danger of being forgotten forever.



ARCHIVE PROGRAMMING

"MARIA'S STORY": A Question Of Passion

by Christina M. Riley

Pamela, how and why did you choose Maria Serrano as your subject?

PC: I have been doing documentary work in El Salvador since 1981 — sort of informational, didactic style documentaries. But it got to a point where Catherine Ryan [the film's other co-producer] and I felt we needed to do something different. For my first trip, in October 1985, I had the opportunity to go behind the guerrilla lines up into the war zones. I was a photographer on this ten-day trip and Maria was our guide. I was struck by her fortitude and conviction, and her love of life and her love of the people around her and of everyone's attachment to her. And I, of course, became very attached to her, too. I thought, "If we're going to do a portrait of anybody that's going to be able to help put a human face on the war, she's the one." I came back and immediately sat down with Catherine, who has worked with me in some capacity on all the other pieces I've done, and we started to plan the project. Shortly after that we approached Monona to become a part of it as well.

Why did you get involved in this project, Monona?

MW: It was my anger about what was going on in Central America, my desire, sense of adventure, to experience more. Pam came to me in the fall of 1987. For personal reasons Cathy decided she wanted to stay on as co-producer but not to co-direct. So Pam came to me. We had worked together on *DESTINATION NICARAGUA*; I had been editor, and she asked me to co-direct. We did a pilot in January of 1988 in El Salvador. When Pam came to me, I didn't know Maria. I knew she was probably a pretty interesting person, but I didn't know her. It was the temptation to go to Central America which I was really dying to do, to make a film which I thought would be meaningful. In those senses I was really fulfilled. I feel like I know and love a lot of people who live there, and before I didn't.

How did the project progress from there?

PC: Maria's story was conceived of as a film: to be shot in film, to have a film look, to have a narrative film feel although it was a documentary. We wanted to do that. Our first production trip to El Salvador was in the spring of 1988. We were in contact with the FMLN; we weren't able to be in direct contact with her then. There was a very complicated network of communications between ourselves and the FMLN in determining if it was okay to come, and when to come, etc. We finally went, got to the war zone where Maria



PHOTO: CAMINO FILM PROJECTS

was stationed and found, upon our arrival, that we were in the middle of a huge government army operation, there were about 5,000 government troops scattered around.

Did the government know what you were doing there?

PC: No, they couldn't know or we wouldn't have been able to make the film. So we got to this town and tried to make contact with Maria. We would see soldiers marching through the town on a weekly basis, and we had to hide in this little grass shack. Helicopters were flying overhead shooting into the hills because that's where the guerrillas were. Maria appeared one day to tell us that we had come at a very bad time, that it was unforeseeable, and that they were on the run. We had come with 16mm equipment and 40 hours of film stock — the film took up 2 1/2 backpacks and was quite heavy. We ended up doing some filming in that town and some of that footage is in the film. We were only able to shoot one scene with her and then we lost total contact. After waiting for 2 1/2 weeks, we said "OK, pack it up, let's go home." We returned home very discouraged and somewhat confused because we didn't know exactly what was going on with the army operation. Our FMLN contacts said that we should plan to go back, stay in touch with them and we should consider being a lot lighter and more mobile.

This month the Archive will show a documentary film, *MARIA'S STORY*, for its "Independents Forum" screening. An on-going film series, "Independents Forum," showcases innovative, risk-taking work by independent feature filmmakers. The aim of "Independents Forum" is to support the independent's quest for creative control over production and to celebrate the freedom that results from making films inexpensively outside of the Hollywood mainstream.

MARIA'S STORY is a personal portrait of one village woman's reaction to the civil war in El Salvador, the development of her commitment to oppose the Salvadorian government, and how her decisions and her work have affected those people around her. Maria is a soldier in the FMLN, a Salvadorian guerilla organization fighting the military government currently in power.

The makers of *MARIA'S STORY* took unusual risks in obtaining their material, and were unwittingly forced to use advancing video technology, with surprising results. Co-producers Pamela Cohen and Catherine Ryan began production of *MARIA'S STORY* in January 1988. Co-directors Monona Wali and Pamela Cohen here speak about their experience observing others fighting for a different kind of freedom, and about how they made this film.

So we made the hard decision to change from film to video. After what had happened there we saw that film was really impossible. 16mm filming had been done in that region with the guerillas in the past. But none of them were the kind of film that *MARIA'S STORY* is, we were constantly moving. We needed to be there with her all the time, ready to roll.

Had you already talked with funders and had they approved a film project?

PC: Yes. As a matter of fact our agreement with Britain's Channel 4 was one of the initial monies that came through for the project. To switch to video was a very hard decision for us. We had to inform Channel 4; they didn't have any problem with it. They have been great to work with, absolutely supportive of the project.

MW: It turned out so well with Channel 4. They're

continued on page seven

ARCHIVE PROGRAMMING



"MARIA'S STORY"

continued from page six

amazing in terms of the amount of freedom they give, the amount of flexibility and the way they stuck with us through the problems in the filming. And they're really behind the film now. It's been a good relationship.

PC: So we just completely retooled, tested small format video: VHS, video 8. We liked the look of the video 8 better, felt the cameras were sturdier. VHS was never a consideration, super VHS was. So we designed a package that was highly mobile and also much more cost effective.

MW: A top of the line Sony camera, not really a consumer model, but not really a professional model either. With solar packs, it seemed to be the best choice.

When did you begin recording?

PC: We returned six months later with two video 8 cameras, tape stock, batteries, sound equipment, but very minimal, very basic. We ended up paring down our operations when we got on the trail with Maria because we were working out of a four-day pack, including our change of clothes. We were able to move around a lot; there wasn't a lot of army presence restricting our movement, restricting Maria's work and life. The actual dates of filming were from mid-December, 1988 to end of January, 1989. We were up with her for seven weeks.

I noticed that Maria had her hair cut somewhere in the middle of your filming.

PC: We went nuts when we found out that it was happening. It was at a rest stop after a long walk. It just started happening. She said, "José, I've got to get my hair cut." So I ran to Monona and said, "Can't we stop her, can't we stop her?" But Maria's one ground rule in working with her was that she didn't want to be asked to say something again, or do things again, or do something that was out of the norm of her life. Other than that the doors were wide open. We felt we had to respect that that was what she needed to do in her life — cut her hair. It ended up being a very precious scene between her and Jose. They are the couple of the decade. José is very extraordinary in his own way. They're just two unusual people, very devoted to each other.

Where was the black & white footage in the film from?

PC: A number of sources, all by FMLN filmmakers. They've been documenting the war since it started, there's an incredible archive. Some of the footage was from finished films they produced. Some of it was raw footage. The archive is in the United States.

What is the impact of small format video on independent feature productions?

PC: The sense I get is that no one else has tried to push it as far as we've pushed it. I just got a 16mm answer print that

we just looked at; it looks great. And I have talked with others doing work in Central America, Africa and they are using video 8. I think it's revolutionary. Especially for independent filmmakers. It really gives you a tool to do your work without having to be at the mercy of raising tons of money. I highly recommend it for certain types of projects.

MW: It's a boon to indie filmmakers. With limited resources you can go a huge distance that you just couldn't even think about in film. You sacrifice some in terms of quality and control. I wouldn't recommend it for everything, but in terms of what we were doing it really surprised us how high quality an image we got. There are a lot of documentary filmmakers using small format now. It doesn't limit you. If you can get it from tape to film you have the best of both worlds. There is some sacrifice in image quality but it's amazing how good the image quality of the transfer to film is. You can look at a 16mm print and have no clue it was shot in video 8. And this isn't even high definition video 8.

What would you say to people who would call this film propaganda?

PC: The film is Maria's story, it's her voice. They can argue with Maria. We tried to be very true to her. Obviously we made an editorial and political choice in choosing her and not choosing the president's wife. But Maria's voice is one that is not allowed to be heard in her own country and hardly gets to be heard in US. Some people may say that MARIA'S STORY is not balanced, but we feel that what we're trying to do is balance out what is such an unbalanced view of what's been going on in El Salvador, because the information here [in the US] comes from the El Salvadorian government or US government spokespeople.

MW: Let me put it this way, in an overall perspective on documentaries, I think the best ones express a passion for a human condition. The ones that have affected me most were passionate films about a human condition and they were always told with a very strong point of view. This is what we attempted to do with MARIA'S STORY. We have a woman who had an incredible story to tell. We felt strongly she should be able to tell it in her own voice. I think people should respond to Maria and what she's telling. If they doubt it, they're free to research the subject further. The film gives them access to an experience that people have no other access to. It's a question of passion, rather than of propaganda.

PC: It was difficult. There were times we wondered whether it was really going to happen or not, but we really believed in it. And we really believed in Maria. She was the one who really helped us to keep going. In hard times we remembered what she had said to us. When we met her in that first town in the middle of the military operation, she came to me and said, "This film will happen in its own time, when it needs to happen."

MW: We were just talking about trying to go down there to show her the film.

Does she feel strongly about God?

Los Angeles Endowment for the Arts grant to Archive

The Los Angeles Department of Cultural Affairs has awarded a grant to UCLA in support of the Archive's continuing public exhibition program. The grant will support the Archive's annual Festival of Preservation, the annual Los Angeles Asian Pacific American International Film Festival and the Archive's Mexican Cinema series.

PC: I don't know, I think she has her own concept of God. She was raised Catholic, and then she learned liberation theology. She believes that Jesus was on earth to help liberate people.

Where do things stand now for Maria and her family, and the FMLN?

PC: Well, we just got a letter from her, the first direct word in a year and a half. Her family's fine, her middle daughter just had a baby, so Maria's now a grandmother. There's a negotiations process underway in which the FMLN has really been promoting a negotiated solution to the war.

MW: One of the purposes of this film is to educate people about what's going on in El Salvador, particularly now because of things like the Middle East crisis. It's a war that continues to be supported by the U.S. government at a high level. You hear the word "left-wing rebels" and "guerilla fighter" and nobody knows who they are, and even we as filmmakers going into those hills had very little insight of what to expect, because very few people have access to that world. The film is to give people a look at that world first hand and through the eyes of a woman who is the most unlikely candidate for that, and to show people why someone like Maria would pick up that battle and why her life experience would lead her to make that tremendous decision, to put her life on the line, her whole family's life on the line. I really admire people who go out there and put their heart on the line, who stick with it and can do it, it's a tremendous battle for independents right now.





SPEECHES AT ARSC

by Andrea Kalas

Since its opening last year the Archive Research and Study Center (ARSC) has been committed to responding to the research and curricular needs of all potential users, and especially to encouraging multi-disciplinary approaches to the Archive's collection. As part of the planning process leading to the creation of ARSC, the Archive surveyed UCLA's faculty to determine the range of interest in our holdings. Faculty from more than 40 departments across the campus, from Aerospace Studies to Writing Programs, responded enthusiastically that the Archive's holdings would be useful to their curricular and research activities. A recent class project affirmed this interest as well as the multi-disciplinary relevance of the Archive's holdings.

During the Spring Quarter, Speech Professor Marde Gregory assigned a class to go to ARSC and use archival materials to examine the impact of the advent of television on speeches made by public personalities. In order to compile a substantial and interesting collection of speeches, we searched across different areas of Archive holdings, drawing from motion pictures, television programs, Hearst newsreels and News and Public Affairs tapes, and met with some extraordinary results. Some of the noteworthy examples we found:

From the Motion Picture collection ... In 1924 Calvin Coolidge appeared in a short film which illustrated the early

"Phonofilm," sound-on-film process. Coolidge discusses the virtues of the Phonofilm system, and gives his views on the state of the U.S. Economy. This part-promotional, part-political film is a fascinating relic of a time when the relationship between the media and the political world was very different than it is now. Another treasure from this collection is Roosevelt's famous "...a day which will live in infamy..." speech.

From the Newsreel Collection ... The enigmatic Father Coughlin attracted an enormous following in the 1930s, based largely on his ability to effectively play on the fears of Americans during the Depression. During a time when extreme political doctrines seemed the only resort, Coughlin convinced many that Fascism was preferable to its alleged alternative: Communism. Many of his speeches survive in the Hearst Newsreel holdings. Other speeches to be found in the newsreels include those of Martin Luther King and Ralph Abernathy.

From the Television Collection ... Richard Nixon's "Checkers" speech turned around a potential career disaster. Nixon's melodramatic reference to his daughter's dog Checkers as the only thing that could be construed as an illicit political gift disputes an oft-cited contention that Nixon did not make an effective use of television. John F. Kennedy's historic statement to the Houston

special collections:

In the midst of more than 200,000 items and 27 million feet of newsreels, the many special collections that the Archive holds might go unnoticed by researchers.

In the second of an occasional series of articles designed to draw attention to some of the Archive's less obvious corners, ARSC

Assistant Manager Andrea Kalas demonstrates how the interaction of the Research and Study Center with a UCLA Speech course lead to the "discovery" of a multi-media collection of interest to a wide range of disciplines. — *Editor*

Ministerial Association on the "Catholic issue" is another memorable moment held in the Television Collection.

From the News and Public Affairs Collection ... Ronald Reagan's speech at Bitburg addressed the world-wide objection to his presence there. Jesse Jackson's "Keep Hope Alive" speech to the 1988 Democratic National Convention spoke to the enormous Republican presence in national politics.

Thus from four areas of holdings ARSC was able to organize and identify speeches for a specific curricular application. Reference copies of these materials are available for viewing at ARSC. Faculty can put them on reserve in the Instructional Media Laboratory, the 70-carrel viewing facility which is used by ARSC clients.





Cataloging staff completes "The Goldbergs"

The Cataloging staff recently completed full cataloging of all Archive-held copies of "The Goldbergs." The popular situation comedy, which grew out of the hit radio show about a middle-class Jewish family living in the Bronx, centered around the lovable mother known for her wisdom and sage advice ("Better a crust of bread and enjoy it than a cake that gives you indigestion"). Gertrude Berg created the radio program in 1929 and was the star of the television series. The program was broadcast live first over CBS, then NBC and later DuMont

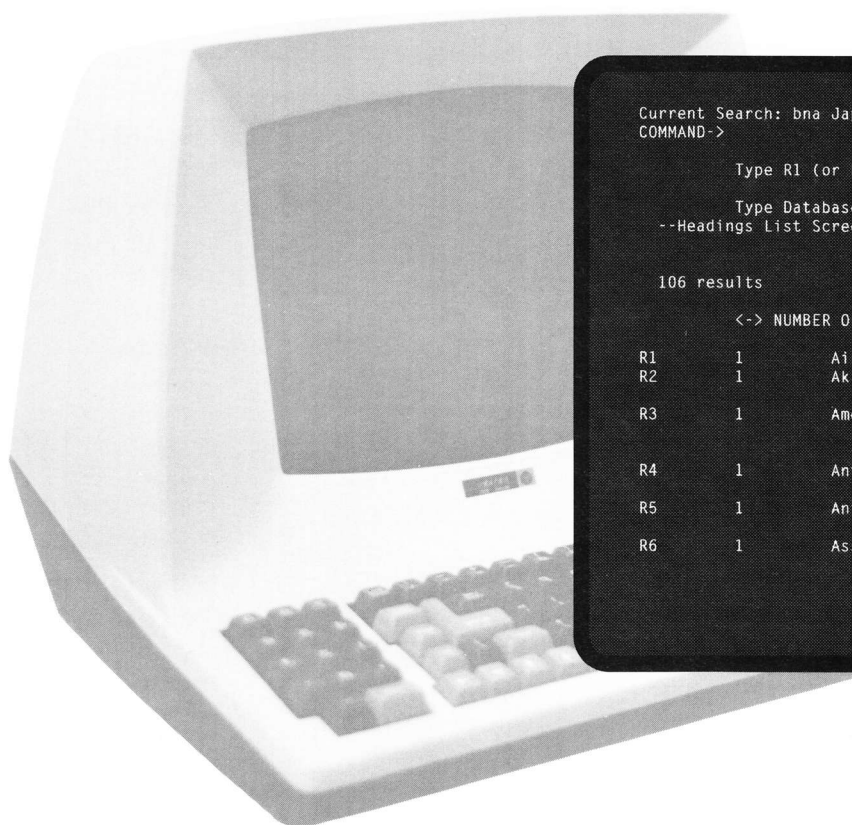
from 1949-1954; in the fall of 1955, a filmed version was produced and syndicated to local stations. The Archive holds about 40 shows from the 1955/56 season, when the family had moved to the mythical suburb of Haverville, and about 20 kinescopes from the 1954/55 season, which may well be the only surviving copies of those broadcasts. The cataloging records, based on the viewing of each title and accessible through UCLA's ORION database, give all production and cast credits, commercials and a plot synopsis.

ORION HINTS, no. 1

We have been adding records to ORION for videocassettes of Hearst newsreel footage. These tapes were made as part of the Archive's Commercial Services activities and added to the Study Collection thanks to the support of the John D. and Catherine T. MacArthur Foundation. These cassettes are available for viewing through ARSC. For each of the newsreel stories on these cassettes, we enter a title that can be browsed in the BNA search on ORION. For example, the search "BNA JAPAN" produces the following results:

When we fully catalog a newsreel, we add subject headings to identify its contents, but a relatively small portion of the collection has been fully cataloged to date. The BNA title keyword search, such as the example below, can serve as a substitute for true subject access until full cataloging is completed.

Useful in searching the Archive's holdings on any one of the over 100 ORION Terminals on the UCLA campus



```
Current Search: bna Japan                                Film and Television Archive
COMMAND->

Type R1 (or R2, R3 ...) to retrieve the record(s) in a group.
Type HELP or press PF1 for options.
Type Databases to return to the Databases Selection Screen
--Headings List Screen-----

106 results

<-> NUMBER OF ONLINE ORION RECORDS CONTAINED IN EACH GROUP

R1      1      Air power (Television program). Defeat of Japan.
R2      1      Akihito, Crown Prince, son of Hirohito, Emperor of Japan.
          1933-
R3      1      American show girls teach Japanese geishas to play baseball,
          Hibaya Park - Tokyo, Japan. Hearst vault material,
          HVMc191r1, 3719.
R4      1      Anti-American demonstration-Yokosuka, Japan. Hearst vault
          material, HVMc6180r2, 226678.
R5      1      Anti-nuclear weapons rally-Tokyo, Japan. Hearst vault
          material, HVMc4927r3, 34174.
R6      1      Assembly of itinerant priests, Kyoto, Japan. Hearst vault
          material, HVMc1235r8, D24370.

Press ENTER for Next Screen
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Items R3-6 are newsreel stories.



News & Notes

by Laura Kaiser

COMMERCIAL SERVICES

Over the summer, Commercial Services licensed footage to over 500 projects, both in the U.S. and throughout Europe and Japan. Of special interest are several upcoming PBS specials in which viewers will see Archive newsreel materials, such as "Nixon," "Adlai Stevenson," "The Man from Libertyville," "L.B.J.," and a documentary about Marian Anderson. Series which obtained Archive footage through Commercial Services include "Infinite Voyage," "Instant Recall," "Unsolved Mysteries," "Medal of Honor," "Hard Copy," "American Masters," and "Entertainment Tonight."

VISITORS

Bo Berglund, a Chaplin film collector from Sweden, stopped here in June to visit with Bob Gitt and Bill Ault. He was pleased to find several rare Chaplin prints in our collection (including "The Bank," a 1915 Essanay production). ... John Burton, a British writer and consultant for Natural History and Wildlife Conservation toured the vaults to gather information for a new archive of images of endangered species he is initiating. ... Ruth Tamura, Director of the Hawaii Moving Image Archive, in Los Angeles for L.A. Festival screenings, also visited the Archive to consult with Curator Eddie Richmond on issues of joint interest. ... The Archive, in conjunction with USC, hosted a group of participants in the Entertainment Resources Seminar at ARSC. Some members of the group toured the vaults in Hollywood as well.

MOTION PICTURE ACQUISITIONS

New titles in the motion picture collection include "Brandy in the Wilderness" (1968), directed by Stanton Kaye, donated by the film's subject, KPFK film critic Brandy French. ... The Archive received 35mm prints from Orion Pictures, including "Prancer," "She Devil," and "UHF." ... From Republic Pictures: "Good Sam" (1948), "The Grass is Greener" (1960), "It's in the Bag" (1945), "Letter from an Unknown Woman" (1948), "Magic Town" (1947), "Raggedy Ann and Raggedy Andy" (1941), "Riot in Cell Block 11" (1954), "Sands of Iwo Jima" (1949), "Valley of the Zombies" (1946), "Wake of the Red Witch" (1948). ... From MCA-Universal "Against all Flags" (1952), "Arabian Nights" (1942), "Frankenstein" (1931), "Ivy" (1947), "The Secret War of Harry Frigg" (1968), "Sierra" (1950), "Sweet Charity" (1969), "Thunder Bay" (1953), and "White Savage" (1943). ... Ben Barry contributed a print of Samuel Fuller's "Shock Corridor" (1963). ... Felix Werner, son of the late Oskar Werner, gave his father's collection of films, some of which he starred in, such as "Jules et Jim" (1961) and "Ship of Fools" (1965), as well as several German titles: "Burgtheater" (1936), "Der Engel mit der Posaune" (1948), "Der Letzte Akt" ("The Last Ten Days of Adolf Hitler") (1955), "M" (1931), "Willi Forst's Maskerade" (1934), and also a screen-test of

Werner for "The Shoes of the Fisherman." ... The preservation program acquired elements of miscellaneous silent films to add to their holdings for future use. ... In August, we received a director's cut of the acclaimed documentary "Derby" (1971) from Robert Kaylor.

TELEVISION ACQUISITIONS

The Television Collection also expanded over the summer. Television acquisitions in May included 16mm films from the ABC/Disney collection and "The Big News/KNXT News" (Fall, 1961); 2" videotapes of 3 "Shrimpenstein" programs from 1966/67, Hallmark Hall of Fame's "Hamlet," and 3/4" videotapes of "thirtysomething," "The Jericho Mile," "It Just Happened" (French TV documentary on Hermes Pan), Sunday Showcase: "McLuhan on McLuhanism," L.A. area Emmy nominees of 1988, and prime time 41st annual Emmy nominees (1988-89). We also received a VHS copy of "Quake of '89," a Peabody Award-winning documentary on the San Francisco earthquake. ... In June, 16mm copies of the "Chesterfield Supper Club," "The Dick Powell Show," "Cinderella" (w/ Julie Andrews) and "Esther Williams at Cypress Gardens" were given to the Archive. ... Also received were episodes (on 3/4") of "Climax," "Producer's Showcase," and "Elvis" (all 13 programs from the 1990 ABC series). ... Added in July/August were "Where the Action Is," a 16mm kinescope of a pop music program from 2/28/66, featuring the Everly Brothers and Joe Tex; and 47 daytime TV programs from the Proctor & Gamble collection.

SCREENINGS

The American Museum of the Moving Image, Astoria, New York, showed "Lambchops" (1929), a Burns & Allen Vitaphone short. ... The Seattle International Film Festival showed "The Sign of the Cross" (1932) and "Remember the Night" (1940), both from past Preservation Festivals. ... An Archive print of "Double Indemnity" (1944) made up part of the L.A. Conservancy's "Last Remaining Seats" series in June. ... In August, the Pacific Film Archive in Berkeley showed an Archive print of "The Men" (1950), with Marlon Brando. ... The Stanford Theater in Palo Alto screened "My Man Godfrey" (1936) in their Great Ladies of the Screen series, as well as some preserved Hearst newsreel coverage of the 1942 Academy Awards.

TRAVELS

Martha Yee and Jane Magree traveled to Chicago for the annual ALA (American Library Association) conference in June. ... Robert Rosen and Eddie Richmond attended the first meeting of the Archivists Advisory Council for the recently inaugurated Film Foundation as well as the meeting of North American FIAF Archives in Washington, D.C., both in July. ... Eddie Richmond also participated in the NAMID Standards Committee meeting while in Washington.

UCLA FILM AND TELEVISION ARCHIVE

STAFF:

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Vivian Mayer, *Public Information Representative*
Deborah Miller, *Admin. Coordinator*
Rene Oto, *Secretary/Receptionist*
Edward Richmond, *Curator*
Robert Rosen, *Director*
Geoffrey Stier, *Assistant to the Director*
Irene Tanaka, *Accounting Assistant*
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Jane Magree, *Cataloger*
Carmella Ortiz, *Cataloging Assistant*
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William E. Ault, *Paper Print Preservationist*
Blaine Bartell, *Newsreel Preservationist*
Robert Gitt, *Preservation Officer*
Yuell Newsome, *Newsreel Preservation Asst.*

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Deac Russell, *Visiting Programmer*
Eric Summers, *Film/Tape Traffic Manager*

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David Egen, *Programming Assistant*
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RECENT EVENTS



LA FESTIVAL BRINGS FILMMAKERS TO SOUTHLAND

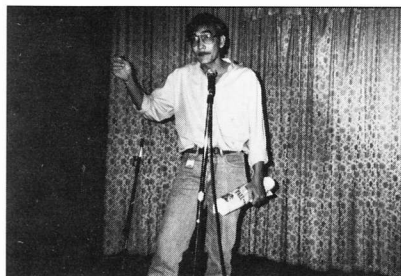
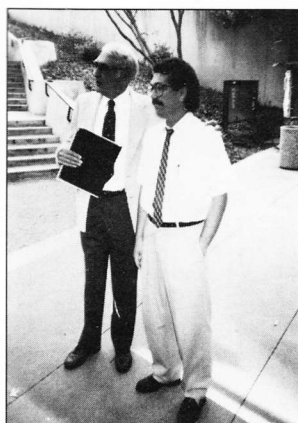
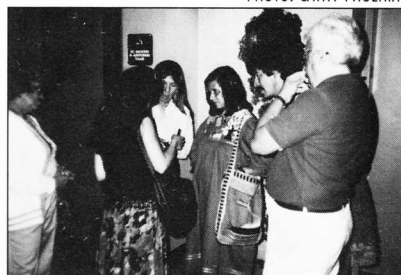


PHOTO: CATHY PHOENIX

This year's Los Angeles Festival included film and television programming for the first time. The Archive curated a majority of the film programming including a screening of "The Elephant Keeper," from Thailand; the film's director, Prince Chatri Chalerm Yukol attended the screening.

Another highlight was a program of films from Colombia, directed by Marta Rodriguez, pictured here (center) answering audience-members' questions. Writer Margarita del Valle, second from left, acted as Rodriguez' translator for the Festival.

PHOTO: CATHY PHOENIX



RALPH STORY TRIBUTE

Ralph Story and Archive Television Archivist Dan Einstein at a reception preceding the Archive's tribute to "Ralph Story's Los Angeles." The event, a highlight of this year's Festival of Preservation, honored Story's unique program, which from 1964 to 1970 offered fascinating weekly explorations of the city's history and personality.

DOLLS REUNITE IN ARCHIVE EXTRAVAGANZA

The Archive's ongoing "Critic's Choice" series, presented in collaboration with the Los Angeles Film Critics Association, continued in July with the return of "Beyond the Valley of the Dolls." Many of the film's stars joined director Russ Meyer and co-screenwriter Roger Ebert for a lively discussion of the film.



Cinecon awards to Bob Gitt and the Archive

The Society for Cinephiles met at the Roosevelt Hotel in Hollywood over the Labor Day weekend.

The annual meeting, called "Cinecon," presented with much help from the Archive's own Jere Guldin, honored several major Hollywood talents, including Ruby Keeler and Lew Ayres. A special award was presented to Bob Gitt, UCLA's Preservation Officer, "...whose tireless efforts in the service of preservation have earned him the gratitude of cinephiles everywhere." The plaque features a handsome clock opposite an inscription which centers on the familiar rallying cry "Nitrate won't wait!" Cinecon also awarded the Archive \$1,000 for the preservation of a silent short. Robert Rosen accepted the award.

Several Archive preservation prints were shown as part of the weekend conference, including "The Animal Kingdom" (1932), "The Bat" (1926), "The Lone Star Ranger" (1930), a Hearst newsreel program covering Academy Award ceremonies from 1935-1946, and the Betty Boop cartoon "Poor Cinderella" (1934).

British Film Institute celebrates UCLA preservation

In August, the National Film Archive and The National Film Theatre of the British Film Institute

paid tribute to the preservation work of the Archive with a month-long series of films preserved and restored at UCLA. Archive Director Robert Rosen and Preservation Officer Robert Gitt were invited to London for the opening of the tribute. While there, they co-hosted a panel discussion with Clyde Jeavons, Curator, and David Meeker, Feature Films Officer, both of the National Film Archive, on preservation and restoration techniques, including tinting and toning, stencil color, and two-color Technicolor, among other things. Some of the titles shown as part of the London tribute were "Little Women" (1933), "Follow Thru" (1930), "The Divine Lady" (1929), "The Bat" (1926), "Liliom" (1929), "New Stars of the Future" (1934), "After Tomorrow" (1932), "The Gay Desperado" (1936), "The Love Parade" (1929), "Death takes a Holiday" (1934), "Young Romance" (1915), and "Sappho" (1921).



PRESERVATION

IN THE INTERNATIONAL SPOTLIGHT

Film preservation received a lot of attention this past May in France. The Cannes Film Festival dedicated a day to events highlighting the preservation cause. Archive Director Robert Rosen attended the Festival and took part in a clip show presentation about film preservation with Mary Lea Bandy of the Museum of Modern Art and representatives from major French and Italian archives. The prestigious Rossellini Award was presented to Martin Scorsese for his efforts on behalf of film preservation, especially his role in the formation of the Film Foundation, and to Kevin Brownlow for his historic restoration work. Rosen participated in a television talk show hosted by popular French television personality Frederic



PHOTO: ARCHIVE STILLS LIBRARY

Mitterand, "A Cote du Chez Fred" ("At Fred's Place"), to discuss the international preservation effort. Pictured, from left to right, after the program's taping, are Jean Rouch (who is currently President fo the Cinematheque Francaise), Vittorio

Giacchi of Ente Gestione Cinema, Rosen, Isabella Rossellini, Mitterand and his Executive Producer, and Agnes Varda.



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